NEWS AND NOTES OF PLAYS AND PLAYERS

When Otis Skinner Does the Godlike Thing

By Ralph Block

from their first entrance to their last is merely a declaration that impersonsof personality. But in the end, despite beings; it wants to create them. its selection, impersonation remains transcend life, he only rises to its level.

or even a good actor-at least the actor

stage. No two people are alike in the sister's cat named Selina. cal world; it is one of the satisfying more convincing of illusion to meet singular and impressive personalities

or trite through habitual usage.

of acting in a way that sets him apart | then when you get up close lightly from obscurity to obscurity, "I can't dance so will be also explained, "because I sprained my toe being a puppet made to kick up its voluntarily. It seemed so cruel and

ng to Colonel Brideau thus:

"I say, you know, you're not good enough, not strong enough; there's no kick in you. You're only a stage portrait. Come on out of that dialogue" shaking him and booting him out of the book). "Wake up and be a man

Show some ginger." These are rough tactics, but they acceed. That there should be actors wise enough to use them is quite nough. It may imply some lack in Mr. Skinner that he should have to go to romantic parts to do this, that he shrinks perhaps from the test of renvigorating what is modern personclity and therefore more open to scruiny and comparison. But the method he employs is in its way the method say, of Mrs. Fiske, who refuses the limitation of her part at every moment. it is the style of an actor such as John Sarrymore shows himself to be in "Redemption," where he is courageous enough to avoid the temptation of makng Fedya a man we have all met before for the incomparably greater performance of making him a man such as sobody ever met before. Would it be ese majeste in the face of Olympian ronouncements from Mr. Hamilton and Mr. Towse to say that Walter Hampden might learn just this lesson from the Hamlet of Forbes-Robertson, whose Hamlet surrenders the easy triumph of being the common Hamlet that is in most of us, including Shakespeare, for the difficult job of being the unique Hamlet that is in Forbes-Robertson? A Hamlet to the portrait is too much

from the book; a great actor will not be able to hold his imagination from

It is a mistake, therefore, to call Mr. to romance perhaps as a road that goes mitates than the object of imitation the mode and the established formula. is himself. This is not a paradox; it There is something godlike about the

The impersonator does not Watching Olga Mishka Tumble In and Out

By Harriette Underhill

This explains why so many Ford was snooping around on the

It didn't take us long the catch up according to the book. At one moment on the plot, however. No, we don't this is offensive, and the next, if the mean that! There is plenty of plot, actor is imaginative and vital enough, but we knew all about it because we seems to be doing is had seen "Seven Days" when it was in its first lap, and Florence Reed had As a matter of fact, the latter played the "drunken lady," who inmethod is the great method of the sisted on telling about her mother's

things about life that this should be so, tirely a pleasure. It was also a bus-The monotony otherwise would be un- ineas, for we had promised the genial one man should be able to imitate another man in life presents a contradicdon, a process entirely opposed to the an interview. So every time any one natural order of things. Every individ-new came on the stage we had to size as in life being different, it is much him up and see if he looked approach-

Edna Hibbard, Charles Ruggles, The romance that Otis Skinner likes Herbert Corthell and Peggy O'Neil to play has blinded audiences to the were considered, and then finally Olfact that actually he is much more ga Mishka came out and our mind was than a mere remancer, in the lesser made up. We just had to find out sense. He is not a great actor, some- whether she changed her costume intimes not a good actor, although sea- side the big kettle or whether she into old mannerisms of delivery, old dressed and then crawled back again.

tricks of gesture, old habits of expres- And we never found out because she sion which are quite personal to him, is the busiest person in the show. Sh a mathematical amount of attention to the resin board before she leaps o nopolize. It is bad art to waste any one toe in the centre of the stage, and of it by using at any part of his per- then she takes three more leaps into

ment understands the æsthetic basts Miskha is about as tall as you are and

of the Broadway stage. Colonel Bri- while I was taking my lesson this lean in "The Honor of the Family" is morning." And Olga punctuated her blusterer, but he blusters the better remark by leaping in the air and landbecause Mr. Skinner blusters well. Mr. Skinner will not let him rest with wave from the starting point.

er at every point outrages Colonel we couldn't believe that this tiny Brideau, runs over him, and by so doing creature wasn't suffering tortures. In makes a man instead of an image out answer to our plea Olga laughed and turned her feet upside down, using her

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MATINEE EVERY DAY



landed beside us in the wings.

"Are you hurt?" we gasped.

"How long have you been doing this?" we asked, believing that she now. Will you wait?" would say, "Oh, ever since I was three years old or so."

nlete control of one's hands and feet. We want all the room we can get!" and legs and arms could be gained in with a hard look at us we thought per- medium for the actor. And it is essen- ency of a single kind or consistency

In the last surmise we were correct. wintry blasts of April 2. Olga is eighteen, but she has been studying only three years. Before that American Scenic Art she walked on the soles of her feet and

but mother sent me to high school and wanted me to be a school teacher in- atregoers and art lovers, both—will see ual and aesthetic qualities. A single

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on, goodby," and Olga gave a my dancing partner here, and he told all-American show of models and dozen to summon the passionate back- ern, realistic play at that—can be. For synthesis, there was not of bound which carried her over the scenery or through it, for somehow and offered to give me lessons. So he the lead in the development of the lead in the development of the black duotone and its restrained light-

had returned to the wings) "and I and enlivening scenery is based-sim- or an idea and an emotion. "Hurt? No, of course not. Why, went to study with Theodore Kosloff, and, well, here I am.

It didn't seem as though such a com-

Exhibition This Week

By Kenneth Macgowan Monday the New York public-the-

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she landed in the middle of the stage taught me enough dancing to enable me new art of the theatre upon this side of the baroque "La Tosca." On the fused whole. It is the opening scene on the sprained toe. But only for a to go with a musical show in Chicago, of the Atlantic. In this work of Joof the sprained toe. But only for a to go with a musical show in Chicago, of the Atlantic. In this work of Joseph Urban, Robert E. Jones, Willy build up by suggestion a host of effects that crude and elaborate reproduced by Arthur nop-build up by suggestion a host of effects that crude and elaborate reproduced by Arthur nop-build up by suggestion a host of effects that crude and elaborate reproduced by Arthur nop-build up by suggestion a host of effects that crude and elaborate reproduced by Arthur nop-build up by suggestion a host of effects that crude and elaborate reproduced by Arthur nop-build up by suggestion a host of effects that crude and elaborate reproduced by Arthur nop-build up by suggestion a host of effects that crude and elaborate reproduced by Arthur nop-build up by suggestion a host of effects that crude and elaborate reproduced by Arthur nop-build up by suggestion a host of effects that crude and elaborate reproduced by Arthur nop-build up by suggestion a host of effects that crude and elaborate reproduced by Arthur nop-build up by suggestion a host of effects that crude and elaborate reproduced by Arthur nop-build up by suggestion a host of effects that crude and elaborate reproduced by Arthur nop-build up by suggestion a host of effects that crude and elaborate reproduced by Arthur nop-build up by suggestion a host of effects that crude and elaborate reproduced by Arthur nop-build up by suggestion a host of effects that crude and elaborate reproduced by Arthur nop-build up by suggestion a host of effects that crude and elaborate reproduced by Arthur nop-build up by suggestion a host of effects that crude and elaborate reproduced by Arthur nop-build up by suggestion a host of effects that crude and elaborate reproduced by Arthur nop-build up by suggestion a host of effects that crude and elaborate reproduced by Arthur nop-build up by suggestion a host of effects that crude and elaborate reproduced by Arthur nop-build up by suggestion a host of effects that crude and elaborate reproduced by Ar the air and leaped from exit to exit, "Excuse me; there's my cue," and Norman-Bel Geddes and a dozen other duction would only thrust between the showed a postal clerk hauled up for cisely and formally until finally she gave one spring like Olga left us again to leap about in the artists the public will be able to trace audience and the actor and the play. completely for the first time the three | The artist can suggest either the nat-"And then I came to New York" (she great principles upon which this new uralistic or the abstract, either reality British general postoffice. The set-

> Simplification is the test in almost "I must make a complete change all great art. Simplification of effect For modern stage art, in spite of all without opening, and its only decora-But when an electrician, who, of erally. On the stage, simplification of tice the painting of scenery, is a comboth effect and means are essential, plex and rhythmic fusion of setting, Simplication. through the stage door out into the his background and properly fused in it. And there must be such consist-The compliment to simplification is mood expressive of the play is, after

to suggest a wealth of spirit- ends than can the play itself. stead. And one day I met Ivan Strogoff, at the Bourgeois Galleries the first Saracenic arch can do more than a half duced by two Americans—and a mod- hind.

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COME ALONG

examination on charges in the room of

suggestion. Simplify as much as you all, the final purpose in production. instinct with formality. The colors, It is beginning to have an audience, please; you only make it the more It can no more be a jumble of odds and the proportions, the map-all simple and it must cultivate critics. We are I think a single scene of a play pro- the whole great invisible building be- taught us; we must new practise and

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GOOD

ting was shallow, perhaps ten feet and formally up to each other, face to Finally, the quality above all in deep. At each end was a door set in face, precise. It was a machine, the modern stage production is synthesis, square walls. The wall between was machine of government property. always; simplification of means gen- the easel artists who may care to prac- tion was a brown-toned map. Three Jones, and directed by Arthur Hopchairs and one desk. And some actors, kins, was a perfect piece of realism and a perfect piece of abstraction be sides. It showed the possibilities of breathed bureaucracy, the thing that the new art for the drama of to-day was about to grip the clerk. Its walls as well as for the colorful and imagiwere a dull gray; its door casings, native sort of play for which so many

suggestions of the reality that ruled through with imitation. Europe has

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